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ABSTRACT

This paper proposes an integration of the arts into second language programs as an effective inexpensive, and creative way to serve second language learners, using Stephen Krashen's Monitor Model as a framework. An overview of Krashen's model describes its five hypotheses: (1) that acquisition and learning are separate concepts; (2) language structures are learned in natural, predictable order; (3) the student uses acquired knowledge to "monitor" his language use; (4) provision of comprehensible input speeds acquisition; and (5) when students are presented with enjoyable learning situations, they are less likely to "filter" what and how they attempt to communicate. A rationale for inclusion of arts education in the second language classroom is then offered, and applied in the context of each of the five hypotheses. Specific class activities and strategies are discussed. (Contains 14 references.) (MSE)

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Utilizing Krashen's Monitor Model in the Integration of the Arts in Second Language Acquisition

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Introduction

Only by being true to the full growth
of all the individuals who make it up
can society...be true to itself.
- John Dewey

Schools in the United States have traditionally been thought of as places where a child will be sculpted into an "educated citizen." Diaz-Rico and Weed (1995) write, "In the past, when Americans have looked in the mirror, they have seen a largely European-American reflection" (p. 218). However, with the relatively swift changes in US demographics, the traditional idea of what our "citizen" actually looks and sounds like, and where he is from, is rapidly changing. Diaz-Rico and Weed write, "Along with the change in racial and ethnic composition has come a dramatic change in the languages spoken in the United States and the languages spoken in US schools" (p. 218). Therefore, it is clear that our students who represent this change in the US reflection must be served, as individuals, with effective programs in second language acquisition (L2). Unfortunately, this is not always the case. By passing Proposition 227 on June 22, 1998, for example, California voters terminated bilingual education in their state. Furthermore, Shuit and McConnell (1992) have found that L2 programs suffer because taxes generated from communities with a high immigrant population are not always returned to these communities. If schools are continually faced with the task of educating a diverse array of students, however, it is imperative that teachers possess the knowledge, tools, and sensitivity to do so. Educators who work with second language learners must utilize every possible resource available to serve their students.

In this paper, I will propose what I believe to be an effective, inexpensive, and creative way to service second language learners: integrating the arts in L2 programs.

Finding painfully little research or writing on this subject, I will use Krashen's Monitor Model as a framework in which the arts can be integrated to serve L2 students.

An Overview of Krashen's Monitor Model

Linguist Stephen Krashen (1981, 1982) developed what is arguably the most well-known theory of second language acquisition, Krashen's Monitor Model. Krashen's theory consists of five hypotheses:

1. "Acquisition-learning hypothesis." "Acquisition" and "learning" are separate concepts. Diaz-Rico and Weed explain, "Formal teaching promotes learning by providing the learner with explicit knowledge about the rules of a language. Acquisition, on the other hand, is an unconscious process that occurs when language is used in real communication" (p. 9). In other words, meaning takes precedence over grammar. The speaker has an idea of what he/she is communicating, however is not able to define any specific rules regarding what is being said.

2. "Natural order hypothesis." Similar to the theories of Whole Language, second language acquisition is seen in a holistic way. Although this hypothesis consists of a predictable emergence of language structures (e.g. the use of "ing" of "ch/sh"), the form varies from one child to another. For example, the speaker is believed to be assisted in his/her language development by utilizing language in pragmatic, conversational situations. Instead of being "drilled" with rules of "correct" language usage, the student is able to acquire further fluency through "everyday" speaking. The best way for a teacher to assist L2 students is to facilitate practical problem-solving situations in the classroom.

3. "Monitor hypothesis." This occurs when students begin to internalize his/her use of language. Again, teacher interventions rarely make any difference here. The L2

student utilizes acquired knowledge to "monitor" him/herself in language usage. Diaz-Rico and Weed write, "The Monitor is an error-detecting mechanism; it scans utterances for accuracy in order to make corrections" (p. 10). This process occurs so quickly the student may not always be aware of these self-corrections. The student is best served here by small hints by the teacher and by being provided with situations to fully self-monitor.

4. "Comprehensible input hypothesis." Students are challenged to stretch their current knowledge of their second language. "Input" is presented to the speaker and he/she takes cues from what is being communicated in order to acquire meaning. Inflections, tone, subject, facial expression can all contribute to facilitating this. Cooperative learning is an excellent way for L2 students to acquire comprehensible input from their peers.

5. "Affective filter hypothesis." Second language learners at times experience low self-efficacy when struggling with their new language. When hearing peers and teachers speak, seemingly without effort, L2 students may feel their intelligence is lacking and experience anxiety and nervousness. It is then that students may edit what they are trying to communicate or, perhaps, cease in trying altogether. It is important that the student be provided with situations that raise the enjoyment of learning. Again, cooperative learning, being afforded opportunities to make choices and express themselves, and mutual respect can all contribute to the lowering of the "affective filter" in students.

It is important to note that the above description of Krashen's Monitor Model is not meant to be definitive. This model contains more intricacies that go beyond the scope of this paper and it certainly has had its critics, especially when being applied to practical classroom practice. For example, Baker (1996) writes, "Such theories give

ideas and insights, they do not always provide answers that are translatable into comprehensive procedures or recipes for classroom practice" (p. 115). The reason for choosing Krashen's work in this paper is that it provides an already established structure in which to implement the arts in the development of second language learners.

A Case for the Arts

Dick Deasy, Director of Arts Education Partnership, states, "Good schools require the arts. They are essential for creating a school culture and community conducive to learning, and they are essential to high academic achievement in core subject areas for all students" (as cited in Ballen, Herman, & Smith, 1998). Similar to education itself, art is a means by which everything that encompasses the "human condition" can be expressed and shared. Giving students the opportunity to express themselves through the arts affords them a rich learning situation not usually found in academics alone. Every student desires to express his/herself and to say, "I am" in some unique way. Hence, I believe that integrating the arts in the curriculum, particular in L2 education, is natural and necessary. Taking into consideration their students' unique struggles with fitting in and feeling valued, bilingual and ESL teachers can integrate the arts, whether performing, visual, or otherwise, in a wide-range of situations, including every curricular area and especially in second language acquisition.

It is important to realize that I am not proposing a particular "arts education" program. Integrating the arts in any classroom should extend beyond the traditional "art class" approach and be as natural and seamless as possible. The arts can be integrated in the curriculum in countless ways, however should not be limited to curricular boundaries alone. Students could make the artistic expression bear relevance to a subject area or freely express themselves simply for purposes of self-reflection. This could be through a

drawing, a dance, a song, a video, or an entire dramatic production. Our aim should not be to produce brilliant artists, but instead to teach students to further learn about and value themselves, and their world, through the utilization of the arts. Abraham Maslow (1971) writes, "...creative art education, or better said, Education Through Art, may be especially important not so much for turning out artists or art products, as for turning out better people" (p. 57).

Integrating the Arts in Krashen's Monitor Model

Acquisition-Learning Hypothesis

As stated above, meaning takes precedence over grammar in the Acquisition-Learning Hypothesis. What is being said is more important to how it is said. Therefore, I believe it is important for L2 students to feel uninhibited in their attempt to make meaning of their new language. They should be given opportunities to use language in a variety of fashions. The utilization of certain art activities could assist them in freely experimenting with expression. One way this concept can be supported is by having students create sock puppets. A sock puppet can be made from any sock that is not being used. Eyes, nose, hair, and clothing can be attached to the sock to give it a distinct personality. Once the puppets are made, the students could slip it onto their hands, give the characters a different voice than their own, and improvise dialogue between the characters. Impromptu dialogues could take place between the puppets, or students could be given a loose structure in which to conduct conversations. The teacher could give pairs of students a card on which a simple scenario is written. For example, a card could read, "Going to the movies." The students would then have a small amount of time to confer on their scene. The idea is not to create an exact dialogue, but to create a loose structure for the scene. The students would then improvise a dialogue amongst

their characters about going to the movies. In this way students are able to use and experiment with language and not be overly concerned with how they are speaking. Utilizing puppets, especially ones which students have created themselves, affords them a non-threatening way to experiment with their new language.

Johanna E. Katchen (1995) proposes some ideas through which music can be used for students to focus on the content of their language in a creative and fun way. First, the students are asked to shut their eyes and concentrate. A piece of music is then played for them. Since the students may be overly focused on lyrics, especially if they are in English, an instrumental piece would be best. In this way the students' creativity can be utilized to its fullest potential. After the students have had time to listen and internalize the music, the teacher then asks the students to talk about some of the images that came up in their minds. Katchen writes, "With Wagner's Ride of the Valkyries, students usually see soldiers marching or fighting. With a Strauss waltz, they may tell of a beautiful princess at a formal ball...Point out to them there is no one correct story" (p. 28). It should be noted that although Katchen's examples are classical Western pieces of music, L2 students, especially those from entirely different cultures, may not be able to relate to this type of music. The teacher needs to take into consideration the cultural backgrounds of his/her students when choosing music. Instrumental music from students' native countries can certainly be used in this exercise.

For more of an individualized assignment, each student could be given their own audio-cassette on which a piece of music is recorded. The students would then listen and imagine a scene. Depending on the age and level of the student, he/she could either draw the scene or write a paragraph or two, describing what was imagined. Each student could then present their scene, along with snippets of the music piece, to the class. Again, this

idea fits well in the Acquisition-Learning Hypothesis since students are able to utilize their creativity in an engaging activity, while focusing on the meaning of their second language.

Although instrumental music has been suggested here, the teacher may want to attempt to use songs that are native to students' cultures, but with the original lyrics sung in English. However, in attempting this, there are pros and cons. If the students are familiar with a certain tune and hear the lyrics in English, they may be able to quickly pick up the meaning of the words being sung. However, older students may think this silly and resent the idea of changing music that may be dear to their culture. In this case, the teacher needs to use discretion when attempting to change native lyrics to English.

Natural Order Hypothesis

In the Natural Order Hypothesis, real-life, practical language is used by L2 students. Diaz-Rico and Weed (1995) point out that situations in which students are able to work cooperatively to solve a problem are best utilized. One idea is to present students with the possibility of designing or redesigning their classroom. Students can work in pairs or small groups to discuss, plan, and present their idea of how they would like the classroom set up. Students' ideas can be expressed through all types of media. They could draw their design, build it from Legos, sculpt it in clay, or even create it out of popsicle sticks. The designs are only limited by the students' imaginations. Once the designs are completed, each group could present their idea to the class. If the teacher is willing, students could vote on the design they like best, and that design would represent the way in which the class would be rearranged. Before presentations and voting take place, each group could create a "campaign poster" stating why their design should be

chosen. Since the students want their designs to be chosen, L2 students are able to use their second language in an engaging and pragmatic way.

Another possibility for the Natural Order Hypothesis is engaging students in the creation of a song that is meaningful to the class. This could be an on-going work-in-progress. For example, if the students are studying hermit crabs in science, a blues song could be written that expresses the crab's feelings about having to move in and out of new shells all its life. The song could be called, "The Hermit Crab Blues." It may be a good idea to have the students be somewhat familiar with the style in which the song is written. If the students choose, it could be created as a rap song. The style of music matters little. Again, what is important is that students are able to utilize language in a meaningful and productive manner.

Monitor Hypothesis

It is extremely important in the Monitor Hypothesis that L2 students, especially those who are sensitive and/or self-critical, be afforded emotionally safe, creative situations which allow them to self-monitor their progress in their second language acquisition. One way to support this is to utilize peer response groups. Prater and Bermudez (1993) write, "...heterogeneous (in terms of language proficiency and ability) peer response groups could provide a particularly rich opportunity to develop both oral language and social skills. Further, it seems likely that the development of these skills ought to facilitate written language" (p. 103). Peer response groups can be a small group of students that promotes discussion about a certain topic. These groups can be employed to solve a real-life problem that has arisen in the classroom or to discuss a particular piece of work. For example, the groups could be used is to discuss a piece of poetry that students have written. Each student could read his/her piece and the group

could then discuss what they liked about the work and offer suggestions on how it can be improved. Cooperative learning could facilitate this process. An important consideration when practicing cooperative learning, however, is that the students must understand that they need to be helpful to their peers. The modeling of proper and expected behavior on the teacher's part and practice on the students' part is necessary.

Another useful way in which the Monitor Hypothesis can be supported is through drama. Taking on another character may, perhaps, help some students in putting aside their concerns regarding their use of language. In this way they are able to express themselves with language while taking on a persona different from their own. One way, about which Richard Gage (1995) writes, is an idea called "Meet the Poets." Regarding his teaching of certain poets' lives, Gage writes,

> ...I decided to get the students involved: they chose small groups, and off we went to the library to research the required background material on the three authors. Upon completing the research, the groups then presented their findings using a talk show format in which a moderator interviewed the three guest poets. (p. 54)

This "talk show format" could be used in some creative ways. As Gage writes, it could be used to learn more about a famous person or it could be a work of fiction. Students could create their own scenario in which a conversation between animals takes place. This process allows L2 students to advance their thinking and academic skills (e.g. researching in the library). Again, the most important aspect to remember is that students are given the chance to explore with language and utilize a fun, helpful, and above all, positive method of self-monitoring. Although this idea is not a conventional classroom practice, it must be noted that it can be an effective way to facilitate L2 acquisition by forming and reinforcing academic and communication skills.

Comprehensible Input Hypothesis

Within the Comprehensible Input Hypothesis, students are challenged to extend their current knowledge of their second language to acquire a higher level of proficiency. Students are presented with "input" as he/she focuses on the rhythms, intonations, and tones of the language. One way the arts can be used to facilitate this process is through the use of "Jazz Chants," a creative way that enables L2 students to enjoy the rhythms of the English language. Judith A. Johnson (1996) writes,

> Closely related to rhythm are intonation patterns and phenomena of deleting, blending, shortening, and lengthening sounds in spoken English. Sentence stress and intonation patterns are greatly influenced by meaning. Once (students) comprehend the interrelationship among these very basic components of spoken English and use them in their own conversations, their listening comprehension and speaking skills will improve. (p. 31)

Students can clap or tap out the rhythms of certain phrases to attain a concrete feeling of the natural lingual rhythms. Johnson writes,

> Point out that (certain) words are the ones that carry the main meaning of the sentence. For example, the following sentences consist of the same words but through the use of stress, the meanings conveyed are very different:
>
> I'll see you *tomorrow*.
>
> *I'll* see you tomorrow.
>
> I'll see *you* tomorrow. (p. 31)

The students are then asked to brainstorm what they notice about these differences and how the meaning of the sentence has changed. Students could then create their own unique chanting or rhythmic language patterns and present them to their peers. They can

then challenge one another to explain how their sentences have changed by using different intonations.

Another possible way to assist students within the Comprehensible Input Hypothesis is through the use of dance. As we know, dance is full of rhythm and carries with it intonations of movement. Dance is also an excellent way for kinesthetic learners to acquire their second language. It is important to note that dance is not limited to formal and stylized movements. As Bond and Dean (1997) write, dance can also involve "...drama, sound-making, and graphic and linguistic reflection" (p. 366). Dance could be used to interpret a story that is being read aloud, express how a certain situation makes students feel, or to perform the movements of certain animals the students are studying. Afterwards, it is important for the children to discuss their movement pieces and, perhaps, to interpret it through drawing as well. Again, the focus here is the L2 student's awareness of the rhythms, intonations, and tones in language.

Affective Filter Hypothesis

As mentioned above, it is important that L2 students are given the chance to enjoy learning. Within the confines of the Affective Filter Hypothesis, I will present a concept that few students would have trouble enjoying: video making. Donna L. Clovis (1997) writes, "If used interactively, electronic media can help students comprehend and retain ideas, engage in dynamic discussions, and improve problem-solving skills" (p. 40). By implementing video making in the classroom, the teacher encourages and fosters students' creativity and cooperative learning. It also affords L2 students opportunities to not only use but enjoy language.

One possible idea in video making is the Video Newsletter (Suranna, 1998). The Video Newsletter is just as it sounds. It is a monthly newsletter that is recorded on video

and created entirely by students. Every student is able to take each monthly edition home to share with his or her family. It is versatile in that it gives students the opportunity to experiment with language in a fun and exciting way and share work of which they are proud. It also helps teach students learn the meaning of working together and provides every student the opportunity to shine. Each month the Video Newsletter is recorded. In each edition can be included virtually anything the class deems appropriate. The students can present a piece of writing, a math game, the new classroom design, conduct interviews, or show the classroom's new pet frog. It can be a factor in assisting L2 students in lowering the "affective filter," bolstering their self confidence, working together with their peers, and having fun using their second language.

Conclusion

As one can see, the possibilities for integrating the arts in second language acquisition, particularly within the framework of Krashen's Monitor Model, are many. It must be understood, however, that the arts in L2 acquisition are not limited to Krashen. It is my opinion that the arts are so versatile in education that their usage is far from being exhausted. Arguably every art form available can be utilized by students in the acquisition of a second language. This paper has covered only a few possibilities.

Art integration is only limited by teachers' and students' imaginations and their willingness to explore. It is extremely unfortunate that there is such little research in the field of arts integration in L2 studies, as well as education as a whole. I would encourage anyone interested in integrating the arts in L2 acquisition, as well as in the general curriculum, to explore the many possibilities, conduct serious field-based research, and share his/her findings with colleagues. This, i strongly believe, will open more needed avenues for the integration of the arts in education.

The arts, as realized throughout the ages and across cultural boundaries, can help teachers in facilitating multicultural understanding for all children, and in advancing the linguistic, academic, and social development of culturally and linguistically diverse students. In this way, we will become closer to a culture that not only tolerates, but values the unique contributions of one another. If we are fortunate enough to evolve to that state of being, I believe we will all share Walt Whitman's sentiment, "I exist as I am. That is enough."

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